

RIGHT: Ampersand, 1975, oil on linen, 2
FRONT COVER: Cleave, 1979, oil on linen, 4

FREDERICK HAMMERSLEY



ARTIST'S FILE

ADA

RIGHT: Ampersand, 1975, oil on linen, 10 x 10"
FRONT COVER: Cleave, 1979, oil on linen, 45 x 45"



JANUARY 11 – FEBRUARY 9, 2002

hard edged paintings

opening reception for the artist, friday, january 11, 6 – 8 p.m. valet parking

L.A. Louver Gallery • 45 North Venice Boulevard • Venice, California 90291
310.822.4955 • 310.821.7529 fax • info@lalouver.com

hours: tuesday-saturday 10a.m.-6p.m.
validated parking available





L | A | LOUVER |





POLES A PART

An exhibit of black and white paintings March - April 1984

HOSHOUR GALLERY

417 Second SW Albuquerque NM 87102 (505)842-5332

A talk by Frederick Hammersley

Thursday March 1, 1984, 7:30 pm
Hoshour Gallery

A talk by William Peterson
Editor Artspace

Thursday March 15, 1984, 7:30 pm
Albuquerque Museum

FREDERICK HAMMERSLEY



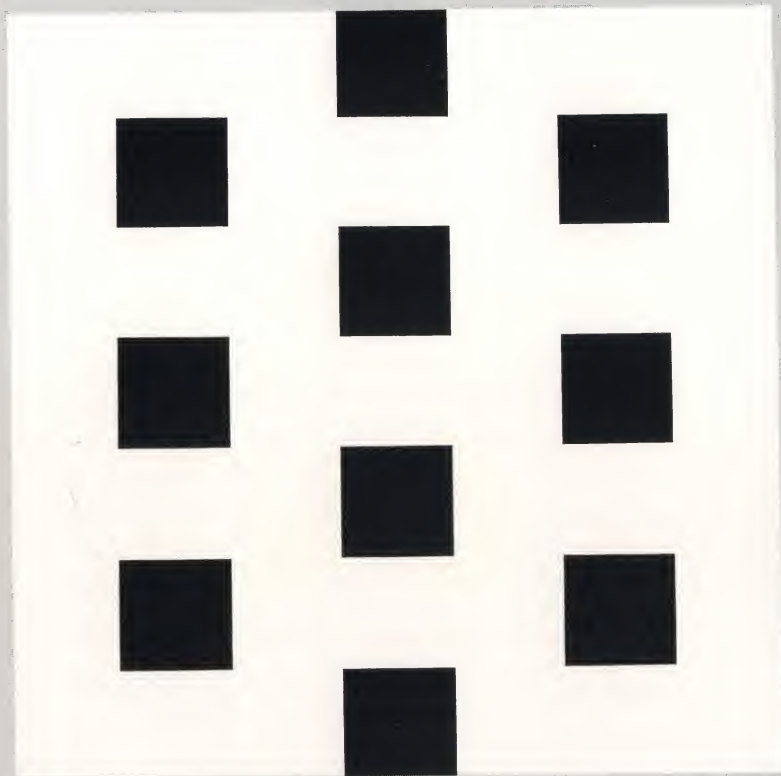
Add less, 1966, 44" x 44", oil on linen



Common courtesy, 1970, 44" x 44", oil on linen



Landlord, 1972, 45" x 45", oil on linen



Sanforized, 1967, 42" x 42", oil on linen

Life, can be, black and white. Paintings are life, and they can be black and white. It is a spare, demanding, sometimes startling yet rewarding world. It is spare because the grays and color are removed, and just the bones of the painting remain. It is demanding for both the painter, and the observer, because these bones, these two elements, must carry the burden of the painting. It is startling because the edges made by the black and white shapes produce the strongest visual impact of any painted image. These edges have a quicker and a far greater visual penetration than the most intense color contrast. And lastly, this black and white world can be rewarding for a number of reasons. The first being, the visual shock of it. This can be combined with the surprise in getting pleasure from such limited means. And, as in all good paintings, there is an ease of seeing the parts, as parts – and then to see those parts disappear into a larger whole. Therein lies the mystery and magic of anything good. □ When in art school I was aware of the fact that the reaction I got from a black and white painting occurred primarily in one part of me. The reaction I got from a painting of color went to another part. It seems that black and white evokes a response in the intellect, then the emotions. Color evokes a response first to the emotions, then the intellect. Now what is curious is that when a painting is made with just the intellect it can be mightily dull. And, a painting

made with just the emotions can be equally dull. It seems that regardless of the inclination of the painter he must engage the whole of himself to produce a meaningful work. I do believe that when he does this he is apt to engage a large portion of the observer. The observer will experience pleasure since he sees himself, and that is always an agreeable subject. To see oneself is also the reason one makes a painting. And the reason to buy a painting is to have an enjoyable reminder of oneself nearby. □ As to why I make black and white paintings, I can't tell you exactly. They come when they come, just as the ones in color do. My painting began with a hunch – no plan, no theory, just a feeling to make a shape – there. That shape dictated what and where the next one would go, and so on. Each shape was painted in oil on linen with a palette knife. I gained faith in that invisible logic called intuition. This intuition, this in-sight produced paintings that I realized later were for the most part a marriage of opposites, elements that differed yet were joined, elements that were – poles a part – like life.

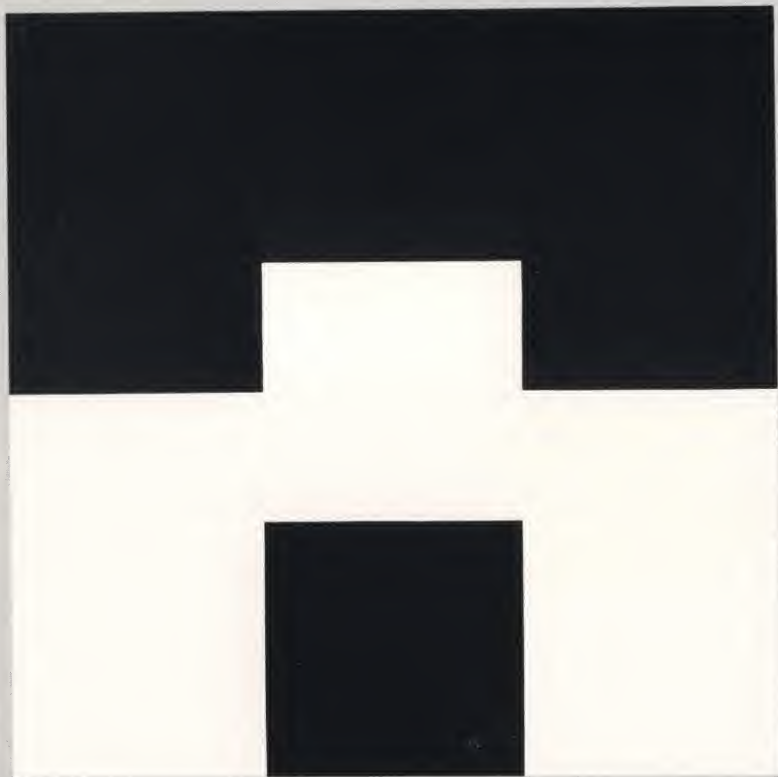
Frederick Hammersley
Albuquerque, NM
January 1984



Noon, 1972, 24" x 24", oil on linen



Scape, 1971, 44" x 44", oil on linen on masonite



Altered ego, 1971, 44" x 44", oil on linen



Poles a part, 1980, 45" x 45", oil on linen

SELECTED EXHIBITIONS

- 1959 *Abstract Classicists: Benjamin, Feitelson, Hammersley, McLaughlin*,
San Francisco Museum of Modern Art; Los Angeles County Museum of Art;
I.C.A. London, England; Queen's University, Belfast, Ireland.
- 1960 *Purist Painting*, American Federation of the Arts
- 1961 *Pasadena Art Museum*, Pasadena, California
- 1962 California Palace of the Legion of Honor, San Francisco, California
Fifty California Artists, Whitney Museum, New York
Geometric Abstraction in America, Whitney Museum, New York
- 1965 *The Responsive Eye*, Museum of Modern Art, New York
Santa Barbara Museum of Art, Santa Barbara, California
- 1969 University of New Mexico, Albuquerque, New Mexico
- 1970 *Computer Drawings*, I.C.A. London, England & Simon Frazer University,
Vancouver, British Columbia
- 1975 University of New Mexico, Albuquerque, New Mexico
- 1977 *35th Biennial*, Corcoran Gallery of Art, Washington, D.C.
California: 5 Footnotes to Modern Art History, Los Angeles County Museum of
Art, Los Angeles, California
Private Images: Photographs by Painters, Los Angeles County Museum of Art,
Los Angeles, California

- 1978 L.A. Louver Gallery, Venice, California
- 1979 *The First Western States Biennial*, Art Museum, Denver, Colorado
- 1980 *Here & Now, 35 Artists in New Mexico*, Albuquerque Museum,
Albuquerque, New Mexico
- 1981 L.A. Louver Gallery, Venice, California

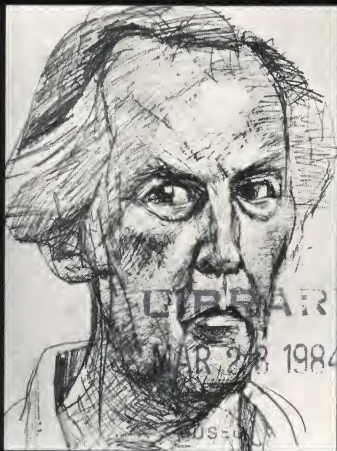
AWARDS

- 1973 Guggenheim Fellowship
- 1975 National Endowment for the Arts Grant
- 1977 National Endowment for the Arts Grant

SELECTED COLLECTIONS

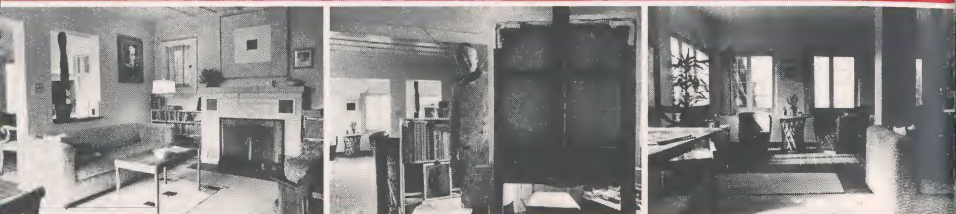
Corcoran Gallery of Art, Washington, D.C.
University of California Art Museum, Berkeley, California
Oakland Museum, Oakland, California
Santa Barbara Museum of Art, Santa Barbara, California
La Jolla Museum of Art, La Jolla, California
University of New Mexico, Albuquerque, New Mexico
Washington Post, Washington, D.C.
United States Navy
Albuquerque Museum, Albuquerque, New Mexico

HAMMERSLEY,
FREDERICK



About face (self portrait), 1980, 22" x 17", pencil

FREDERICK HAMMERSLEY



The artist's home and studio in Albuquerque, New Mexico

RULES AND EXCEPTIONS

February 17—March 17, 1981

You are invited to a reception for the artist,
Tuesday, February 17, 7:00-9:30 p.m.

L. A. LOUVER GALLERY

55 North Venice Boulevard, Venice, California 90291
(213) 396 6633 (213) 392-8695

Paintings

On, 1961, oil on cotton, 30" x 24"
Power play, 1966, oil on cotton, 40" x 40"
Adjective, 1966, oil on linen, 42" x 42"
Sanforized, 1967, oil on linen, 42" x 42"
Home run, 1967, oil on linen, 42" x 42"
Do you do, 1970, oil on linen, 42" x 42"
Yes & know, 1975, oil on linen, 45" x 45"
Connect shun, 1976, oil on linen, 40" x 40"
Internal combustion, 1977, oil on linen on wood, 4½" x 4½"
Dial direct, 1977, oil on linen on wood, 7½" x 7½"
Silent partner, 1977, oil on linen on wood, 9⅛" x 9⅛"
Out of too, 1977, oil on linen, 34" x 34"
Biased, 1978, oil on linen, 24" x 24"
Cleave, 1979, oil on linen, 45" x 45"
Need less to say, 1979, oil on linen, 45" x 45"

Drawings

Pear pair, 1974, pencil on rag paper, 5" x 8½"
Separate checks, 1974, pencil, 5⅛" x 8"
D'anjou pair, 1974, pencil on rag, 8½" x 6½"
Outward, 1975, pencil, 7½" x 7½"
Razor, 1975, pencil, 10½" x 7"
Agreed, 1975, pencil, 7½" x 7½"
Start (Self-Portrait), 1980, pencil, 24" x 18"
Debbie, 1970, 24" x 18"
Spine (Self-Portrait), 1956, ink, 24" x 18"



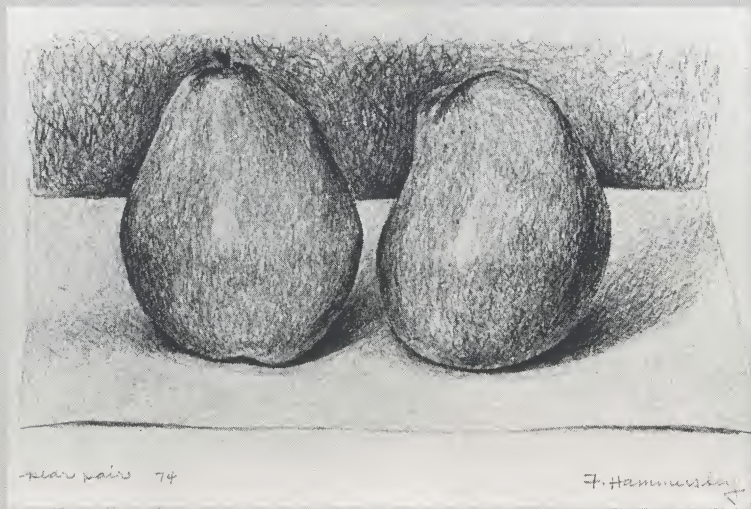
Power play, 1966
Oil on cotton, 40" x 40"



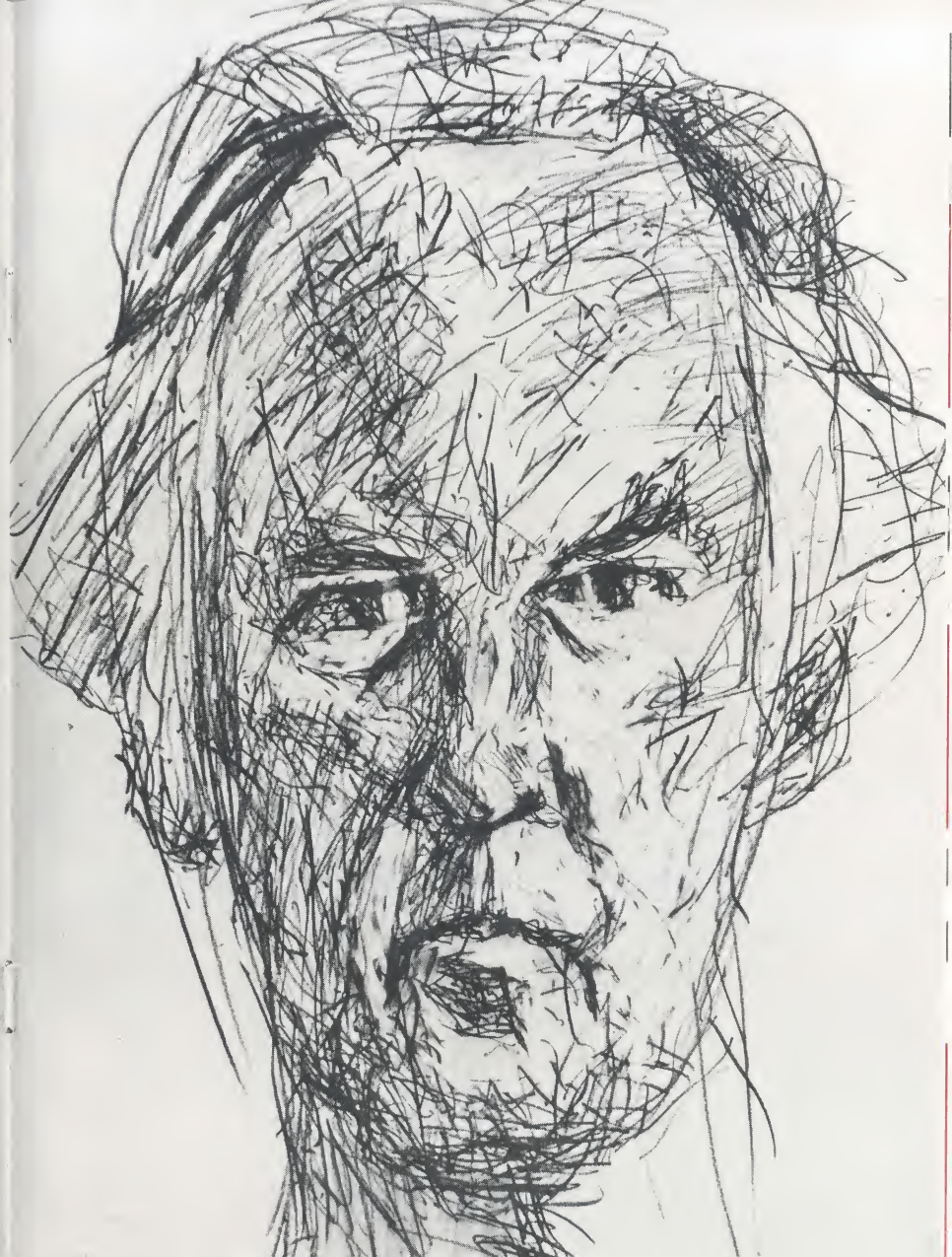
Home run, 1967
Oil on linen, 42" x 42"



Need less to say, 1979
Oil on linen, 45" x 45"



Pear pair, 1974
Pencil on paper, 5" x 8½"



Start (self-portrait), 1980
Pencil on paper, 24" x 18"



Outward, 1975
Pencil on paper, 7 1/2" x 7 1/2"

Frederick Hammersley

Born 1919, Salt Lake City

Currently lives in New Mexico

Education

1936-38 University of Idaho, Southern Branch, Pocatello

1940-42/

1946-47 Chouinard Art School, Los Angeles, California

1945 Ecole des Beaux Arts, Paris, France

1947-50 Jepson Art School, Los Angeles, California

U. S. Army

1942-46 Signal Corps & Infantry: U.S., England, France, Germany. In charge of Art Department, Information & Education Section, Office of Military Government, Frankfurt and Berlin, Germany

Teaching

1948-51 Jepson Art School, Los Angeles, California

1956-61 Pasadena Art Museum, Pasadena, California

1953-62 Pomona College, Claremont, California

1964-68 Chouinard Art School, Los Angeles, California

1968-71 University of New Mexico, Albuquerque

One-Man Shows (Partial List)

1961 Pasadena Art Museum, Pasadena, California

1961 Heritage Gallery, Los Angeles, California

1962 Occidental College, Los Angeles, California

1962 California Palace of the Legion of Honor, San Francisco

1963 Heritage Gallery, Los Angeles, California

1963 La Jolla Art Museum, La Jolla, California

1965 Santa Barbara Museum of Art, Santa Barbara, California

1966 Hollis Galleries, San Francisco, California

1969 University of New Mexico, Albuquerque

1975 University of New Mexico, Albuquerque

1977 Middendorf/Lane Gallery, Washington, D.C. (two-man)

1978 L. A. Louver Gallery, Venice, California

Awards Include

1973 John Simon Guggenheim Fellowship, Painting

1975/1977 National Endowment for the Arts Grant, Painting

Invitational Exhibitions

1962 *Geometric Abstraction in America*, Whitney Museum, New York City

1962 *Fifty California Artists*, Whitney Museum, New York City

1964 *California Hard Edge* (11-man show), Balboa Pavilion, California

1965 *The Responsive Eye*, Museum of Modern Art, New York City

1968 *Computer Drawings*, University of Illinois

- 1977 *California: Five Footnotes to Modern Art History*,
Los Angeles County Museum of Art
- 1977 *Private Images: Photographs By Painters*,
Los Angeles County Museum of Art
- 1977 *35th Biennial*, Corcoran Gallery, Washington, D.C. Invitational,
Roswell Museum, Roswell, New Mexico
- 1979-80 *Here & Now: 35 Artists in New Mexico*, the Albuquerque Museum,
New Mexico
- National & International Traveling Exhibitions**
- 1957-58 *California Drawings* (throughout western states)
- 1959-60 *Abstract Classicists* (4-man show), traveling to San Francisco, Museum
of Art, Los Angeles County Museum of Art, Institute of Contemporary
Art, London, England, Queen's University, Belfast, Ireland, Western
Association of Art Museums.
- 1960-61 *Purist Painting*, American Federation of the Arts
- 1965-67 *Art Across America*, Meade Corporation
- 1969 *Computer Drawings*, Institute of Contemporary Art, England; and
Simon Frazer University, Vancouver, British Columbia
- 1970-72 *The Drawings Society National Exhibition*
(American Federation of the Arts)
- 1974 *Geometric Abstraction*, University of Nebraska-Lincoln, and Omaha;
Hastings College
- 1979-80 *The First Western States Biennial Exhibition*, traveling to Denver,
Washington, D.C., San Francisco, University of Hawaii, Seattle, Illinois
State University, Santa Fe, New Mexico and Newport Beach, California

Public Collections (Partial List)

Corcoran Gallery of Art, Washington, D.C.
Butler Institute of American Art, Ohio
University Art Museum, Berkeley, California
Santa Barbara Museum of Art, California
The Oakland Museum, Oakland, California
University of New Mexico, Albuquerque
United States Navy
Petersburg Press, London, England
Roswell Museum, Roswell, New Mexico
The Washington Post, Washington, D.C.

Group Exhibitions (Partial List)

M. Knoedler Gallery
Smithsonian Institute
Corcoran Gallery of Art
Albright-Knox Art Museum
Walker Art Center
University of California
at Los Angeles

J. B. Speed Museum
Houston Museum of Art
Butler Institute of American Art
San Francisco Museum of Modern Art
Los Angeles County Museum of Art
Dallas Museum of Fine Art



California Palace of the
Legion of Honor, 1962

Santa Barbara Museum of Art,
1965

University of New Mexico,
1969



University of New Mexico,
1975

University of New Mexico,
1976

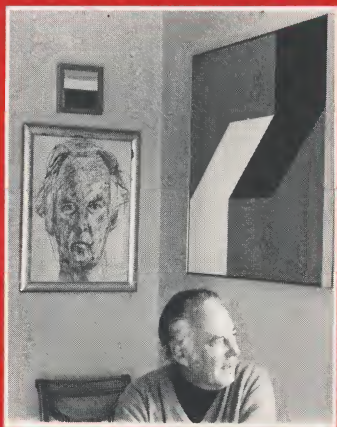
Corcoran Art Gallery, 1977



Los Angeles County
Museum of Art, 1977

Roswell Museum, 1979

The Albuquerque Museum,
1980-81



LIBRARY

MAY 20 1981

NEW HAVEN COUNTY
BRIDGE CT 06417



L | A | L O U V E R |

Frederick Hammersley

Paintings of the 1960s

15 October – 13 November, 2004

Opening Reception:

Friday, 15 October, 6:00–8:00pm

Valet parking

L.A. Louver

45 North Venice Boulevard

Venice, California 90291

tel: 310.822.4955 fax: 310.821.7529

info@lalouver.com www.lalouver.com

Hours

Tuesday–Saturday 10am–6pm

Validated parking available

ADAM
member

front: Frederick Hammersley, *Either Or* 1960, oil on linen, 48 x 36 inches (121.9 x 91.4 cm)
photo: Robert Wedemayer



hunches |

geometrics |

organics |

paintings by **frederick hammersley**

POMONA
COLLEGE
MUSEUM
OF ART

Fred Hammersley

October 20—November 24, 2001



FREDERICK HAMMERSLEY

HARD-EDGE & ORGANIC PAINTINGS 1947-1991

SEPTEMBER 14 - OCTOBER 28, 1995

RECEPTION FOR THE ARTIST, THURSDAY, SEP 14, 5:30-8PM

MODERNISM

685 MARKET STREET • SAN FRANCISCO, CA 94105
TUES-SAT 10-5:30 (415) 541-0461 FAX 541-0425



HAMMERSLEY, FREDERICK

FREDERICK HAMMERSLEY; CHRONOLOGY

Born 1919, Salt Lake City, UT

EDUCATION

University of Idaho, Pocatello, 1936-38;
Chouinard Art School, Los Angeles, 1940-42 & 1946-47;
Ecole des Beaux Arts, Paris, France, 1945;
Jepson Art School, Los Angeles, 1947-1950.

SELECTED ONE-PERSON EXHIBITIONS

- 1995 Modernism, San Francisco
- 1993 Mulvane Art Museum, Washburn University,
Topeka, KS
- 1992 Ownings-Dewey Fine Art, Santa Fe, NM
- 1990 Modernism, San Francisco
- 1998-90 "Paris, Berlin and Albuquerque; A Photographic
Series," California State University, Northridge
- 1989 Graham Gallery, Albuquerque, NM
- 1987 Modernism, San Francisco
- 1986 & 84 Hoshour Gallery, Albuquerque, NM
- 1981 & 78 L.A. Louver, Venice, CA
- 1979 & 75 University of New Mexico, Albuquerque
- 1966 Hollis Galleries, San Francisco
- 1965 Santa Barbara Museum of Art, Santa Barbara, CA
- 1963 La Jolla Art Museum, La Jolla, CA
Heritage Gallery, Los Angeles
- 1962 California Palace of the Legion of Honor,
San Francisco
Occidental College, Los Angeles
- 1961 Heritage Gallery, Los Angeles
Pasadena Art Museum, Pasadena, CA

SELECTED GROUP EXHIBITIONS, INVITATIONAL

- 1993 "75 Works/75 Years; Collecting the Art of California,"
Laguna Art Museum, Laguna Beach
"Four Abstract Classicists," Modernism,
San Francisco
Museum of Fine Arts, New Mexico (juried)
- 1991 "Peter SHIRE, Frederick HAMMERSLEY, Dorothy
GILLESPIE," Anncha Briggs Fine Arts, Little Rock, AR
"Abstract Paintings," Modernism, San Francisco
- 1990 "Black and White Works by Important Contemporary
Artists," Caroline Lee, Taos, NM
- 1989-90 "The Alcove Show," Museum of Fine Arts, Santa Fe, NM
- 1989 Roswell Museum and Art Center, Roswell, NM
- 1987 Artists Space, New York, NY (two-man show)
- 1986 "Four Abstract Classicists," R.C. Erpf Gallery,
New York, NY
- 1986 American Academy & Institute of Arts & Letters,
New York, NY
- 1985-86 "Potential Acquisitions," Museum of New Mexico,
Santa Fe, NM
- 1980-81 "Here and Now; 35 Artists in New Mexico,"
Albuquerque, NM
- 1977 "35th Biennial," Corcoran Gallery of Art, Washington, DC
"Private Images; Photographs by Painters,"
Los Angeles County Museum of Art, Los Angeles
"California: Five Footnotes to Modern Art History,"
Los Angeles County Museum of Art, Los Angeles
- 1968 "Computer Drawings," University of Illinois

- 1965 "The Responsive Eye," Museum of Modern Art,
New York, NY
- 1964 "California Hard Edge," Balboa Pavillion, Balboa, CA
- 1962 "Fifty California Artists," Whitney Museum of
American Art, New York, NY
"Geometric Abstraction in America," Whitney
Museum of American Art, New York, NY

SELECTED TRAVELING GROUP EXHIBITIONS


- 1994-96 "Still Working," Corcoran Gallery of Art,
Washington, DC (traveling)
- 1990-92 "Turning the Tide: Early Los Angeles Modernists,
1920-1956," Santa Barbara Museum of Art
(traveling)
- 1979-80 "First Western States Biennial Exhibition," Denver Art
Museum (traveling)
- 1974 "Geometric Abstraction," University of Nebraska,
Lincoln, and Hastings College
- 1970-72 "The Drawing Society National Exhibition," American
Federation of the Arts
- 1969-70 "Computer Drawings," Institute of Contemporary Art,
London, and Simon Frazer University, Vancouver,
British Columbia, Canada
- 1965-76 "Art Across America," Meade Corporation
- 1960-61 "Purist Painting," American Federation of the Arts
- 1959-60 "Four Abstract Classicists" (four-person),
San Francisco Museum of Modern Art;
Los Angeles County Museum of Art; Institute of
Contemporary Art, London, England; Queen's
University, Belfast, Ireland

SELECTED AWARDS

- National Endowment for the Arts Grant, Painting, 1975 & 1977
- John Simon Guggenheim Fellowship, Painting, 1973
- Los Angeles Printmaking Society, Los Angeles, Purchase
Prize, 1965
- All City Art Annual, Los Angeles, Purchase Prize, 1964 & 1966
- Long Beach Museum of Art, Long Beach, CA, 2nd Annual
Award, 2nd prize, 1963
- 18th Annual Newport Harbor Museum Award, Newport Harbor,
CA, First Purchase Prize, 1963
- Butler Institute of American Art, Award, Ohio, Purchase Prize, 1961

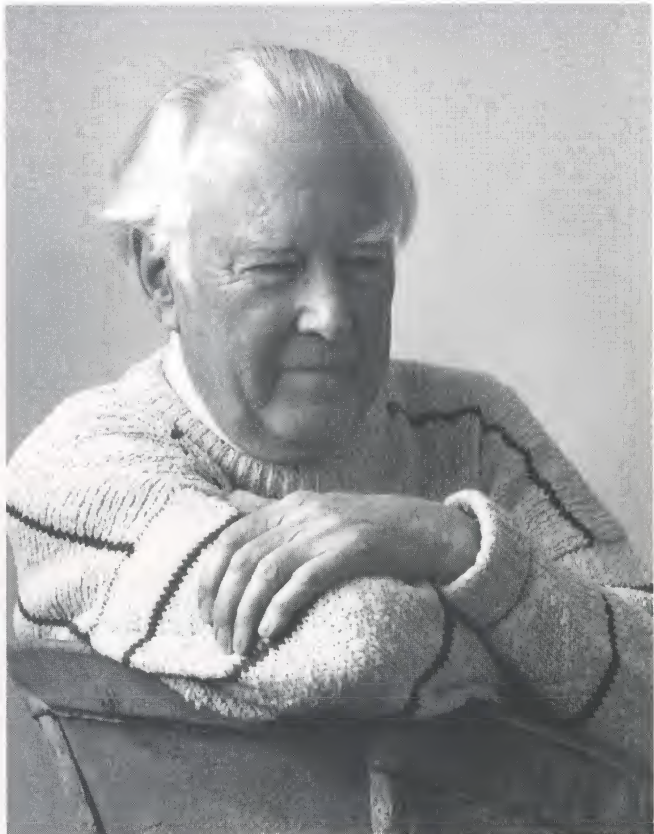
SELECTED PUBLIC COLLECTIONS

- Albuquerque Museum, Albuquerque, NM
- Corcoran Gallery of Art, Washington, D.C.
- Butler Institute of American Art, Ohio
- Foote, Cone & Belding, Los Angeles, CA
- La Jolla Museum of Art, La Jolla, CA
- Laguna Art Museum, Laguna Beach, CA
- Los Angeles County Museum of Art, Los Angeles, CA
- Museum of New Mexico, Santa Fe, NM
- Oakland Museum, Oakland, CA
- Petersburg Press, London, England
- San Francisco Museum of Modern Art, San Francisco
- Santa Barbara Museum of Art, Santa Barbara, CA
- University Art Museum, Berkeley, CA
- University of Nebraska, Lincoln, NE
- University of New Mexico, Albuquerque, NM
- Washington Post, Washington, D.C.



L | A | L O U V E R |

December 2, 1999 - January 8, 2000



I've Been Here All The While

Frederick Hammersley

Reception for the artist:

Thursday, December 2, 1999

6:00-8:00PM Valet Parking

L | A | L O U V E R |

December 2, 1999 - January 8, 2000

L HAMMERSLEY, FREDERICK

ARTISTS FILE

L | A | L O U V E R |

45 North Venice Boulevard
Venice, California, 90291

TEL 310 822 4955
FAX 310 821 7529
E MAIL info@lalouver.com

Private Income, 1991, Oil on Linen, 10 3/8 x 7 7/8"

Photo: Robert Wedemeyer



FREDERICK HAMMERSLEY

HARD-EDGE & ORGANIC PAINTINGS 1962-1989

MARCH 8 - APRIL 28, 1990

RECEPTION FOR THE ARTIST THURSDAY MARCH 8, 5:30-8PM

MODERNISM

ART OF THE 20TH CENTURY

685 MARKET STREET SAN FRANCISCO, CA 94105
[415] 541-0461 TELEX 172 425 MMM FAX 541-0425

FREDERICK HAMMERSLEY

Born Salt Lake City, UT; resides in Albuquerque, NM

EDUCATION

University of Idaho, Pocatello, 1936-38;
Chouinard Art School, Los Angeles, 1940-41 and 1946-47;
Ecole des Beaux Arts, Paris, France, 1945;
Jepson Art School, Los Angeles, 1947-1950.

SELECTED ONE-PERSON EXHIBITIONS

- 1989-90 "Paris, Berlin and Albuquerque;
A Photographic Series," California State
University, Northridge
- 1989 Graham Gallery, Albuquerque, NM
- 1987 Modernism, San Francisco
- 1986 Hoshour Gallery, Albuquerque, NM
- 1984 Hoshour Gallery, Albuquerque, NM
- 1981 L.A. Louver, Venice, CA
- 1978 L.A. Louver, Venice, CA
- 1969 University of New Mexico, Albuquerque
- 1975 University of New Mexico, Albuquerque
- 1966 Hollis Galleries, San Francisco
- 1965 Santa Barbara Museum of Art,
Santa Barbara, CA
- 1963 La Jolla Art Museum, La Jolla, CA
Heritage Gallery, Los Angeles
- 1962 California Palace of the Legion of Honor,
San Francisco
- 1961 Heritage Gallery, Los Angeles
Pasadena Art Museum, Pasadena, CA

SELECTED GROUP EXHIBITIONS, INVITATIONAL

- 1989-90 "The Alcove Show," Museum of Fine
Arts, Santa Fe, NM
- 1989 Roswell Museum and Art Center, Roswell,
NM
- 1987 Artists Space, New York, NY
(two-man show)
- 1986 "Four Abstract Classicists," R.C. Erpf
Gallery, New York, NY
American Academy & Institute of Arts &
Letters, New York, NY
- 1985-86 "Potential Acquisitions," Museum of
New Mexico, Santa Fe, NM
- 1980-81 "Here and Now; 35 Artists in
New Mexico," Albuquerque, NM
- 1977 "35th Biennial," Corcoran Gallery of Art,
Washington, DC
"California: Five Footnotes to Modern Art
History," Los Angeles County Museum
of Art, Los Angeles
- 1965 "The Responsive Eye," Museum of
Modern Art, New York, NY
- 1964 "California Hard Edge," Balboa Pavillion,
Balboa, CA
- 1962 "Fifty California Artists," Whitney Museum
of American Art, New York, NY
"Geometric Abstraction in America,"
Whitney Museum of American Art,
New York, NY

SELECTED TRAVELLING GROUP EXHIBITIONS

- 1979-80 "First Western States Biennial Exhibition,"
Denver Art Museum;
National Collection of Fine Arts;
San Francisco Museum of Modern Art;
University of Hawaii; Seattle Art Museum;
Newport Harbor Museum; and others
- 1974 "Geometric Abstraction," University of
Nebraska, Lincoln, and Hastings College
- 1970-72 "The Drawing Society National Exhibition,"
American federation of the Arts
- 1969-70 "Computer Drawings," Institute of
Contemporary Art, London, and
Simon Frazer University,
Vancouver, British Columbia, Canada
- 1965-76 "Art Across America," Meade Corporation
- 1960-61 "Purist Painting," American Federation of
the Arts
- 1959-60 "Four Abstract Classicists" (four-person),
San Francisco Museum of Modern Art;
Los Angeles County Museum of Art;
Institute of Contemporary Art, London,
England; Queen's University,
Belfast, Ireland

SELECTED AWARDS

- National Endowment for the Arts Grant, Painting, 1975
& 1977
- John Simon Guggenheim Fellowship, Painting, 1973
- Los Angeles Printmaking Society, Los Angeles,
Purchase Prize, 1965
- 18th Annual Newport Harbor Museum Award,
Newport Harbor, CA, First Purchase Prize, 1963
- Butler Institute of American Art, Award, Ohio,
Purchase Prize, 1961

SELECTED PUBLIC COLLECTIONS

- Albuquerque Museum, Albuquerque, NM
- Corcoran Gallery of Art, Washington, D.C.
- Butler Institute of American Art, Ohio
- Foote, Cone & Belding, Los Angeles, CA
- La Jolla Museum of Art, La Jolla, CA
- Los Angeles County Museum of Art, Los Angeles, CA
- Museum of New Mexico, Santa Fe, NM
- Oakland Museum, Oakland, CA
- Petersburg Press, London, England
- San Francisco Museum of Modern Art, San Francisco
- Santa Barbara Museum of Art, Santa Barbara, CA
- University Art Museum, Berkeley, CA
- University of Nebraska, Lincoln, NE
- University of New Mexico, Albuquerque, NM
- Washington Post, Washington, D.C.

DNE-MAN

HAMMERSLEY



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAR 28 1969

FREDERICK HAMMERSLEY is a West Coast artist whose work has been variously classified as "op," "geometric abstract," "abstract classic," "purist," and "hard-edge." While these terms are not incorrect, they reflect the intellectualization of the critics more than the attitude of the artist. Hammersley, himself, has denied using a formal approach in his work, describing his source of inspiration as a "hunch." He lets this "hunch" age, then explores its possibilities, following what he terms "the unrecognized logic of feeling."

To appreciate fully the artist's insight into the complex interactions between simple forms and color, one should view his work attentively, permitting it to reveal the various images it contains. The painting *Then Again* works on the imagination with numerous figure-ground relationships which seem to change without any effort on the viewer's part. In fact, it is difficult visually to hold onto one image before another appears. Such spirited gaiety emanating from very simple, lucid abstractions, is evident in all of Hammersley's paintings and testifies to the sensitivity and satisfaction he has in working with basic geometric forms and color combinations.

The paintings in this exhibition, executed

between 1961 and 1967, reveal (with the exception of *Change Over*) an interesting trend in Hammersley's work. Since he first painted in a hard-edge style, in 1952, the artist has had a predilection for black and white in his paintings. Until recently, black and white were usually secondary in his work, fortifying brighter colors (*Alike*), or complementing a single color (*On, Enter, Couplet, Sequel*). In the last few years, however, black and white have assumed a more prominent role in Hammersley's paintings and appear alone more often. In 1967 the majority of his work contained only these two colors. Although the artist had reached a saturation point in his use of bright colors, these black and white paintings are not a reaction against his earlier paintings but are an extension of his experiments in pure color and shape. Sometimes, as in *Then Again*, the artist has added grey, thereby strengthening the changing interaction between the black and white forms and contributing a richness usually associated with a more colorful palette.

Just as in his earlier, more brilliant paintings, Hammersley here retains his remarkable flair for creating very disciplined geometric images which paradoxically convey a feeling of uninhibited delight. L.L.

BIOGRAPHY Frederick Hammersley was born in Salt Lake City in 1919. He studied at the University of Idaho, Chouinard Art Institute, the Ecole des Beaux Arts and the Jepson Art Institute. During World War II he served in the Signal Corps and Infantry and was in charge of the Art Department Information and Education Section, Office of Military Government, in Berlin.

Hammersley, a teacher as well as a painter, has taught painting, drawing and design at Jepson Art Institute, Pasadena Art Museum, Pomona College and Chouinard Art Institute. He is currently a visiting artist at the University of New Mexico where he teaches painting and advanced drawing. Recipient of many awards, Hammersley's work has been exhibited in numerous one-man and group shows. Among the latter are "Geometric Abstraction in America" and "Fifty California Artists" (Whitney Museum of American Art, 1962), "The Responsive Eye" (Museum of Modern Art, 1965), and the traveling exhibitions "Purist Painting" (AFA, 1960-61) and "Art Across America" (Mead Corporation, 1965-67). His paintings are in the collections of the Butler Institute of American Art, Santa Barbara Museum of Art, Mr. Howard Ahmanson and Mr. Vincent Price, among others.

CATALOGUE OF THE EXHIBITION

All works are oil on canvas; dimensions are in inches, height preceding width. All works are lent by the artist.

On. 1961-62

31 x 24

Enter. 1962

30 x 24

Alike. 1963

18 x 14

Change Over. 1964

51 x 40

Couplet. 1965

36 x 50

Sequel. 1965

36 x 50

Bilingual. 1965

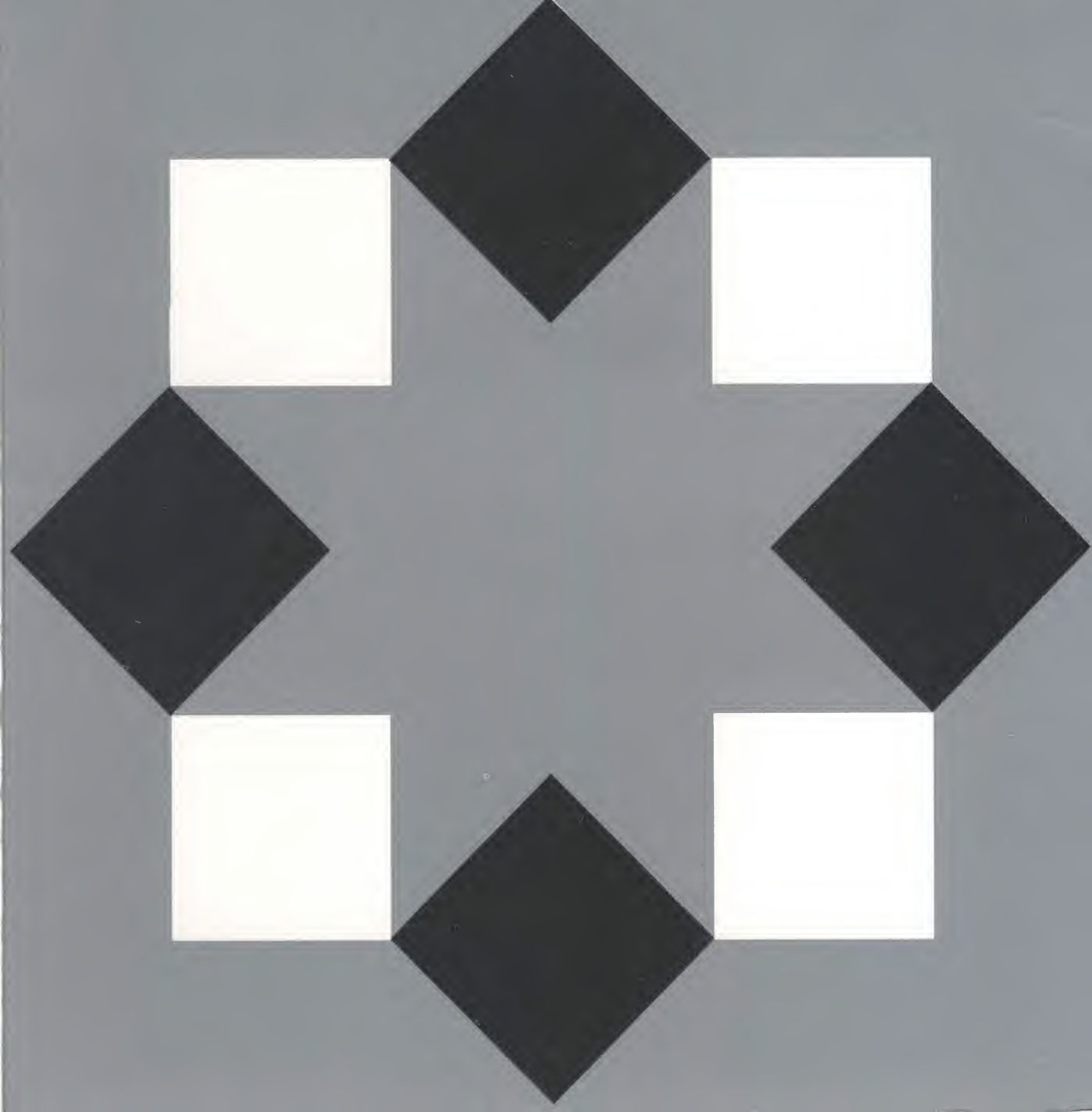
51 x 34

Then Again. 1966

40 x 40

Sanforized. 1967

42 x 42



FREDERICK HAMMERSLEY

March 9 through March 30, 1969

The University of New Mexico Art Museum



Library
Los Angeles County Museum
5905 Wilshire Blvd.
Los Angeles, Calif 90036

The Art Museum is a Department of the College
of Fine Arts, The University of New Mexico, Al-
buquerque. Clinton Adams, Dean.

Robert M. Ellis, *Director*
Louise M. Lewis, *Curator*
Madelyn Kempf, *Secretary*
Ronald V. Potce, *Preparator*